

THE CLINGING GOWN

And the Slender Body Are the Features of the Modes.

VOGUE OF UNLINED FROCKS

General Air of Simplicity in Imported Models.

The Season's Fashionable Costumes—Waists Made to Look Small if Not Really Slim—Increasing Tendency Toward Clinging Lines—Close Silhouette Gowns With-out Even a Lining—Smoothness Obtained by Skillful Cutting, Not by Stretching—Drapes on Many of the New Models—Changes in Princess and Empire Frocks—The Sleeves.

Any one who has attended the March openings and has not been moved to covetousness certainly has a soul above chiffons. The best imported frocks this season have a wearable character that is not always a feature of French frocks, and though rumors and sketches from Paris exploit



TULLE OVER FLOWED STUFF.

various spectacular fashion ideas, the models which New York buyers have brought home with them have, on the whole, much originality, without freakishness.

They are, as we have said, wearable; and though in cut and draping many of them may be beyond the resources of the little dressmaker, their general air is that of simplicity, and many of them are in



OF CLOTH.

fact simple. The one thing that a large percentage of these models do demand is comparative slowness.

This is going to be a trying season for the woman of too great avoirdupois, and while the extreme figure almost devoid of hip curve is a thing apart, a fat of the ultra modish that need not be taken into consideration by the average woman, good



BLACK AND WHITE STRIPE.

advice for any woman who loves fashionable clothes and has large hips is to reduce those hips before she prepares her summer wardrobe and keep them small even though that demands self-sacrifice in the line of diet and exercise. Corseting will do much toward reducing the apparent size of the hips, and the best investment a stout woman can make is a few pairs of corsets cut and made by a corsetiere who understands her business. Extra length at the sides and back of the corset, doing away with

the unsightly roll of flesh where the corset ends, is imperative for a woman who is not slender and who wishes to wear frocks in the present styles.

One hears much of the return of the small waist, but the dressmakers have evidently recognized the fact that when flesh exists it may be shifted but it must go somewhere. Compression of the hips and the straight front are fairly sure to increase to some extent the waist measurement, but clever cutting and curving will give to a waist the appearance of comparative slowness, even while allowing ample girth, and many of the new models allow comfortable waist expansion, for all their general appearance of slowness.

The increasing tendency toward clinging lines throughout the whole silhouette has often been remarked upon in these columns, and each of the important openings has

line of demarcation between skilful making and incompetent making; for it is difficult to acquire smoothness by cutting, easy to acquire it by tight stretching, and between the results of the two processes yawns a great gulf.

Some of the close silhouette gowns have not even a lining, are made in one piece fashion, or with bodice and skirt united, and are worn over a separate fitted slip, yet so well are these models cut and adjusted that they cling lovingly to every line of the figure. These frocks in crepe de chine and similar supple stuffs are made up much after the manner of lingerie frocks, though of course without the transparent trimming effects, and are the most comfortable and graceful little affairs imaginable for any one who has a figure for them.

One beautiful New York woman, famous for her lovely figure and her taste in dress,

and also smoothness over the hip and waist curves. Of course in the case of a sheer cotton or other material worn with a fitted and boned slip such a girde is not necessary, but it will be found an improvement with the heavier, unlined princess frock, and yet will add little or nothing to its warmth.

And in connection with the smoothness demanded by present day fashion laws protest may be made once more against the shapeless undergarments drawn up on strings, which even dainty and fastidious women often persist in wearing. Drawers, skirts, etc., are made with these draw strings because it was impossible to keep them in sizes fitting all figures, but waistbands drawn up in uneven wads and strings tied in knots here, there, or anywhere around the waist line are the despair of dressmakers to-day. The combination

with little horizontal plaits on the hips. The draped model of the central cut in sapphire crepe miorir is an illustration of the graceful possibilities in drapery of very fine material, and such drapery as this when well adjusted to the figure adds little if any to the bulkiness of the silhouette.

In any material not very soft and clinging, drapery of any sort is a difficult problem, and few of the attempts at tunio effects in satins, linens, taffetas, etc., have been even moderately successful. For such materials the gored, circular and plaited skirts are the thing, and even in supple stuffs a majority of the skirt models have unbroken lines.

Often there is no trimming, even at the bottom, or perhaps only a group of tucks or some flat, inconspicuous trimming. Fine soutache embroidery matching the material in coloring runs half way to the

turned upward and braided in the finest bluish soutache. This same narrow trimming borders the shallow guimpes and appears on the sleeves.

To drag skirts of thin, supple, material down into the desired clinging folds some skirts—not, of course, in transparent material—are faced at the bottom with broadcloth matching the skirt material in color. This in no way interferes with the softness around the foot, but does give the needed weight.

Trimming extending for the full skirt length down the middle front is much used, the line usually continuing up the bodice front, and there are, too, smart models in which a full length line of trimming runs down the left side only, simulating or actually marking an opening down that side.

The princess or Empire skirt and the shortened waist line are as popular as ever, by far the larger part of the new French models showing these effects, though genuine Empire coat lines are not often seen. Even where a girde runs up to an Empire point in the back the skirt below it seldom falls freely from the girde. Instead it usually curves in to define the waist curve, and this difference separates the semi-princess from the true Empire. The latter is still used for thin evening and house gowns, in which case a fitted slip defines the curves of the body, showing more or less distinctly through the transparent fulness.

The semi-Empire frock pictured in the large group is a remarkably handsome and modish creation, only slightly short of waist line and shaping loosely to the curves of the body at sides and back, but with no actual fulness below the girde. Silk mousseline intricately braided in soutache is the material used, and the combination of bodice and coat, with the soft girde and wide buckle defining the lower line of the bodice, is original and charming.

Long close fitting sleeves contend with picturesque draped sleeves, the latter, however, more and more defining the shoulder and outer arm lines, even though there may be Japanese or purely French fulness under the arm. Sleeves cut in one with the bodice or having that appearance are many, but the very wide Japanese armhole and sleeve have had their day save in connection with wraps, where any and every bizarre sleeve drapery is admissible.

A small draped upper sleeve falling open a little to show a transparent undergarment of net or lace shirred or tuckered, but fitting quite closely to the arm, is an arrangement much in use; and often the outer sleeve is made in plaits forming a continuation of the bodice plaits, as in the striped mousseline model which figures in one of the small sketches. This model is an excellent one for developing in any of the very wide Pekin stripe materials and should not appeal even the ordinary dressmaker, though successful handling of the plaited sleeve and bodice demands a little cleverness.

The band of three stripes running around the bottom of the vertically striped skirt is effective and a note worth remembering. In black and white over palest pink, with the double girde in black and pink liberty and with folds of pink liberty bordering the guimpes, this would be a delightfully fresh and modish summer frock attainable at comparatively slight expense.

The stripes appear to be carrying all before them, though the most exclusive makers still sound the warning note and insist that one tone materials are more chic and more favored by the ultra-fashionable than the too popular striped stuffs in contrasting colors. If stripes there must be in street costumes, let them be of the one tone invisible or shadow type. Block checks in black and white worsteds are receiving some attention for tailored wear and are rather a relief from the ubiquitous striped trotting costume, but the invisible striped serges and other light weight worsteds are still better for the smart tailor frock. For early spring wear, jumper princess frocks of light weight striped suitings, with coats of plain color matching one of the stripes, have been worn in Paris, and the same idea is being carried out in voiles and silks for warmer weather.

A very sheer white and black striped voile princess frock with a black mousseline coat is among the collection of French models brought over by one Broadway importer. At the bottom of the frock is a very narrow band of silk soutache in black, and similar trimming is used upon the bodice part of the frock, where appears also a little red pounce in a rich vivid tone, embroidered by hand in black and white.

The short silk coat is lavishly soutached and held in by an odd little braided girde, and it has sharply pointed little revers of red embroidered in black and white.

Liberty, mousseline and chiffon taffetas are still much in evidence as trimmings for voiles and other sheer stuffs, and supple satin is even combined with lingerie materials. One of the most exquisite models shown at a recent notable opening was a hand made frock of finest white batiste trimmed in valenciennes and soft natter blue satin.

The satin formed a deep hem on the bottom of the frock, and above this were fourteen rows of narrow inset valenciennes insertion, each with a narrow frill of val-

enciennes edging along its upper edge. The girde was of blue satin.

Down each side of the front for the full length of the frock ran a line of inset insertion with a frill of edging, and just inside these lines of lace were placed in groups little buttons covered with the blue satin and accompanied by simulated eyelids embroidered on the batiste. The guimpes were of valenciennes, and the sleeves were shaped, scanty frills of satin falling about to the elbow, clinging softly to the arm, and finished by several frills and lines of valenciennes edging and insertion.

Description gives no idea of the charm of this frock, but we will give next week a sketch of it which will convert the incredulous.

Bordered materials exercise the ingenuity of the designers, and in the heavier materials have inspired little save failure, though many charming frocks are made up in the sheer bordered materials. Unless a master artist has the frock in hand the more simply such bordered fabric is used the better, but the French makers achieve some delectable effects with these artistic materials.

The tunio frock of the sketch is a case in point, a tunio of black tulle being draped softly over a robe with deeply flowered border. Another imported model in bordure chiffon, whose design was of huge pale pink and yellow roses and their soft green foliage, had above the printed border a transparent band of fine lace. A similar band of lace was placed six inches higher up on the skirt, but between the two bands wide eyelids were embroidered around the skirt, through these a pale blue liberty ribbon was run.

The ribbon was knotted at each side of the front and of the back with falling loops and ends. Eyelids were embroidered around the bodice décolletage too, with lace on each side, and ribbon run through like eyelids confined the transparent short sleeve.

THE NEW PLACE CARDS.

Gibson Girls and Japanese Scenes in the Season's Designs.

Decorative place cards for luncheons and dinners have never been offered in the shops in greater variety. Standing cards outcumber cards designed to lie flat upon the tablecloth. A new French device in metal holds the cards erect.

Among the most popular of the standing cards are those representing young women and men out in paper doll fashion and tinted in water color. A Gibson girl holding a long flower box in her arms is one of the new cards.

Watteau and Colonial figures predominate. Dancing figures and young girls dressed as flowers make a favorite theme. For a dinner to be followed by bridge there come kings and queens sketched from playing cards.

Figures in hunting costume make spirited cards with their dash of vivid color in the pink coat. Clowns are also favorite subjects.

"It seems as though I couldn't do enough clowns," says a woman who paints place cards for a shop that is making a specialty of them. She paints them in all sorts of pranks.

Special Easter place cards come treated in all the quaint Easter themes of decoration, rabbits, little chickens, Easter eggs and spring flowers. Louis XIV. baskets, with high looped handles, filled with lilies, are among the standing out cards.

Hand painted Japanese place cards are a novelty. Sets of cards show Japanese landscapes. These scene cards are comparatively expensive. Each one is a finished picture.

Cotton in Arizona.

Phoenix correspondence Los Angeles Times. After an experiment that is said to establish beyond any doubt the adaptability of the Salt River Valley soil to the raising of Egyptian cotton, a movement is now on foot to plant a large acreage this season, and it is firmly believed that cotton is destined to become one of Arizona's greatest sources of wealth.

The movement was started by W. L. Stickland of Arlington, who stated a few days ago that as much as 800 acres will be planted to Egyptian cotton this season.

Experiments made at Arlington show that two bales of cotton can be raised to the acre there. Some of the cotton raised at Arlington was sent to Government experts and they declared it equal in texture and quality to the Egyptian product.

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FROCK OF PONGEE WITH SOUTACHE OF THE SAME TONE, AND A SECOND OF SAPPHIRE CREPE TRIMMED WITH SILVER CLOTH EMBROIDERED WITH STEEL AND PEARLS.

emphasized the importance of this tendency. Extreme models remind one of the old time basque, being cut absolutely tight fitting from throat to waist, the sleeves clinging almost as closely as the body of the bodice.

The surface of such a bodice is broken by flat trimmings, usually in the form of self-color embroidery, braiding or lace, and there is usually a guimpe. Moreover there must be no smallest hint of stretching or pulling. The bodice must cling to the figure instead of being stretched tightly over it, and that requisite determines the

has had a number of these unlined frocks made up in crepe de chine. The waist line is slightly high, the skirt is trimmed only by a group of twelve three-quarter inch tucks at bottom, the clinging bodice is embroidered all over in self-colored silk and large design.

There is a round shallow guimpe, and there are short closely draped sleeves matching the guimpe. Nothing simpler in line, easier to don, more readily cleaned and yet more chic for summer afternoon wear could well be imagined, and yet in delicate shades of rose, old blue, biscuit, etc., such frocks are particularly dainty and summerlike.

The embroidery is the only detail demanding much work or expense, but to be effective it need not be of difficult design or very fine workmanship, and many a woman could readily do this work herself in heavy floss and bold stitch.

The vogue of the unlined frock has grown apace since the princess and semi-princess models have become so popular, and a host of women are having frocks of summer silk, light weight worsted, etc., made up on the lines of the cotton and linen frocks, quite without lining. Even sheer stuffs, such as voile, are sometimes made after the fashion of the lingerie frock and worn over separate slips, but in such a case the slip must be very carefully fitted, and, of course, there are limitations in the designing of such a frock.

Appropos of the unlined semi-princess frocks in cottons and silks, clever dressmakers assure shapeliness for these by using with them a little closely fitted and carefully boned undergirdle of lawn perhaps eight inches in depth. This may be made dainty by a finish of lace at top and bottom, and the little semi-princess frock may be attached to it at the waist line.

The smoothly boned, girde insure a smooth fitting of the plain front plait so generally used in the semi-princess models,

garments doing away with waistbands altogether are the ideal undergarments for the modish clinging frocks, but at least one can have the separate garments smoothly and snugly fitted and invisibly fastened.

Draperies appear in many of the new models, though the importers have brought over comparatively few of the very unusual draped effects, confining themselves rather to models having slightly rippling tunio lines or only the folds across the abdomen

knée upon some skirts, and again one sees a very narrow band of soutache on the bottom of the skirt, the braiding usually done upon material other than that of the skirt.

One very attractive French model in biscuit voile has a plain skirt laid in tiny folds from hip to hip across the front, the plaits being so small and so closely drawn that they hardly add to the bulkiness of the material, though they do break the skirt line slightly. At the bottom of this skirt is set a saw tooth band of biscuit taffeta not more than three inches wide, the points

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Obtain at your drug store Rose Water, two ounces; Cologne Spirit, one ounce; Epptone (skin food), four ounces. Put the Epptone in a pint of hot water (not boiling) and after dissolved, strain and let cool. Then add the Rose Water and Cologne Spirit.

This wash can be used without fear of injury to the most delicate skin, and the results obtained will be a great surprise to you.

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